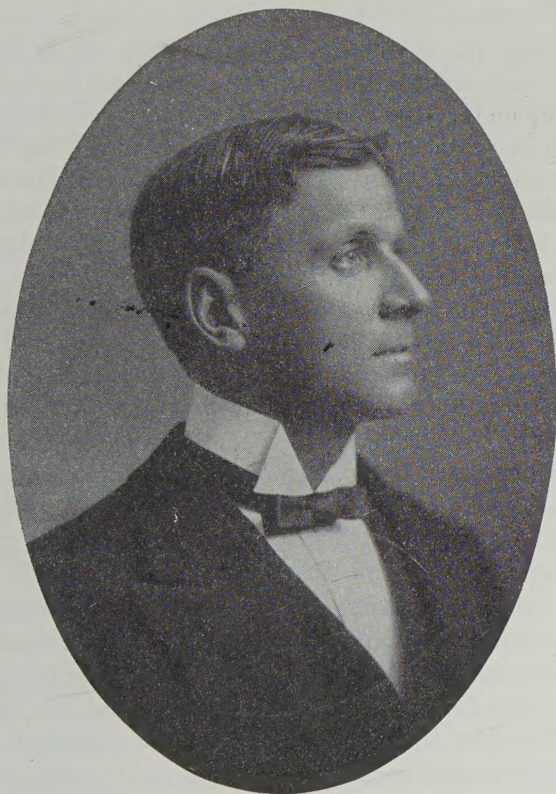


# The Hymn

APRIL 1958



*Martin D. Rasmussen*

Volume 9

Number 2

# Maltbie Davenport Babcock, D. D.

BORN AUGUST 3, 1858

DIED MAY 18, 1901

Maltbie Davenport Babcock was born at Syracuse, New York. In 1875 he entered the University of Syracuse, graduating four years later, whereupon he entered Auburn Theological Seminary, from which he graduated in 1882. He was ordained to the Presbyterian ministry July 13, 1882 and entered upon his first pastorate in Lockport, New York, that year. He was united in marriage to Katharine Tallman, October 4, 1882. In 1887 a call came from the Brown Memorial Church of Baltimore, and his pastorate there ended when he accepted a call to The Brick Church of New York in 1899.

During the Baltimore pastorate nearly all of his poems were written. Here also his musical compositions took form. During the stay in Baltimore he was a great influence upon the students of Johns Hopkins University and a special room was set aside for his use in order that he might receive students for personal talks. His sermons at The Hill School, Princeton University, Yale University, and Harvard University brought him in touch with thousands of students.

Not long after the distinguished poet Henry van Dyke resigned the pastorate of The Brick Church, the name of Maltbie Davenport Babcock was presented to the congregation and a call extended. The entire city of Baltimore was stirred with a desire to retain him in their midst. Prominent citizens of every profession and every creed urged him to remain there.

Dr. Shepherd Knapp, historian of The Brick Church, referred to his brief pastorate there as "A Golden Year." Not only did he attract vast crowds through his dynamic preaching, but he managed to call upon every family of his parish in that first year.

In February of 1901 he left, in company with friends, for a trip to Egypt and the Holy Land. Before departure he promised to send letters to the Men's Association of the Church, and those have been preserved in a volume *Letters from Egypt and Palestine*. Six months after his death *Thoughts for Every Day Living* was published, embodying extracts from prayers and sermons as well as his poetry. Novello & Ewer published his *Hymns and Carols*; and *Fragments that Remain*, sermons reported and arranged by Jessie B. Goetschins, appeared in 1907.

Dr. Babcock was stricken with a fever en route home from the Holy Land and died in the International Hospital at Naples. He was buried in Syracuse, New York. Mrs. Babcock passed away in 1943. A sister, Mary Babcock Scholes, is the last remaining member of the family, and resides in Syracuse.

# The Hymn

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# The Editor's Column

## LET US REVIVE THE HYMN

To invite a Society committed to the highest ideals and purposes of hymnody to revive the hymn, seems a strange paradox. Yet we must remind ourselves as we proceed to develop and expand our hymnic interests and resources, that we may be in danger of placing the emphasis upon the ephemeral at the expense of the permanent values involved.

Hymn festivals, hymns-of-the-month, hymn anthems, hymn preludes, hymn recordings, hymns on chimes and handbells, descants, hymn dramas, hymn stories, hymn anniversaries and hymn contests, all have their place, but they should not occupy the center of our thought. Our chief concern should be to study and perpetuate the finest hymnic models we possess.

A long familiarity with the Latin Office hymns which originated in the fourth century, has perhaps prejudiced me in their favor. Here I find in simple metrical form the call to a Christian way of life, the direct appeal of the biblical narrative, the historic beliefs of the Christian faith and the divine plan of salvation. The medieval churchmen possessed in addition, hundreds of sequences but they knew they were not hymns and they never said they were. They possessed processional, occasional verses, carols and a multitude of vernacular forms but they knew they were not hymns and they never said they were. Emerging from the Middle Ages, the Office hymns have lived for centuries in many languages with few rivals in the modern age. Isaac Watts at his best wrote such hymns and so did Charles Wesley. Occasionally in our own day, a hymn in this sense is created.

The plainsong tune, long associated with the Latin hymn, is not essential to their life. Here, as always, the vital part of hymnody is the text which may be accompanied and enhanced by a tune in any of the great musical traditions.

After all, the hymn is an integral part of worship. It is not an ornament of worship nor should it be itself ornamented. Cast invariably in the mood of prayer the true hymn uplifts the praise of God to its highest level of expression. Such is the pure stream of hymnody. It is our part always to conserve its flow and continually to renew its waters.

—RUTH ELLIS MESSENGER

# Maltbie Davenport Babcock, D. D.

## A Centenary Appreciation

GEORGE LITCH KNIGHT

UPON THE OCCASION of the Centenary of the birth of Maltbie Davenport Babcock there are yet living a goodly number of persons who remember him and recall with gratitude his gracious and brilliant personality as well as his almost legendary achievements in the one year of his ministry in New York City's historic Brick Presbyterian Church.

Henry van Dyke's words, lettered in bronze in Siena marble on a memorial tablet placed in the southwest entrance hallway of the Park Avenue edifice, are an eloquent tribute to his memory:

Not slothful in business, fervent in spirit, serving the Lord, rejoicing in hope, patient in tribulation, continuing instant in prayer, he preached the Word with gladness, comforted the sorrowful with tender mercy and brought a blessing in the name of Christ to the hearts of his people, who remember him ever with grateful love.

Though Dr. Babcock served but a year as a minister of the Church, so great was his influence upon those who were touched by his personality, that upon the occasion of his sudden death at the height of his career, the following Minute was adopted by the Brick Church Session in June, 1901:

He came to us—A MAN! Great-heart in every sense! . . . His soul, too, was attuned to music, his life itself a hymn of praise.

From Dr. Babcock we have gained a clearer vision of what must have been the personal influence of the Man Christ Jesus when He walked the paths of that Holy Land from which our pastor was called to walk with Him in the streets of the New Jerusalem and beside the still waters of the Rivers of God.

Dr. Charles E. Robinson, in his memorial sketch of Maltbie D. Babcock, tells of the concern voiced by a member of The Brick Church upon the new minister's first Sunday: "I shall never be quite satisfied unless our new pastor shows that fine cultured discrimination and worshipful feeling which were so apparent in Dr. van Dyke's selection of his hymns." At the close of that eventful service came this comment: "I am content, it was perfect." This was not strange, for the new minister was himself the composer of several hymn tunes which had found their way into contemporary hymnals, as well as other tunes which were published posthumously.

In the files of The Brick Church is a newspaper clipping, yellowed by age, which tells of the vast numbers who flocked into the old Brick Church then located on Fifth Avenue at 37th Street (Murray Hill), to hear Maltbie D. Babcock preach. In those days nearly every pew in the Church was owned, and only when ten minutes of the service had gone by could visitors and non-pewholders be seated. The popularity of the preacher was so great that on some Sundays upwards of 400 persons stood in the vestibule of the Church waiting—not always patiently—for an opportunity to enter. On the last Sunday Dr. Babcock preached, February 24, 1901, before his departure on the journey to the Holy Land which was to end in his death, there were such vast numbers of persons crowding the doors that the regular pewholders could scarcely enter. The New York newspaper reporter, commenting on the scene, said that the harassed ushers would no doubt be pleased when the minister was safely on his way to Egypt.

Maltbie D. Babcock was not consciously a hymn writer. Like Whittier, he was a hymn writer by accident. Just as Whittier's hymn "Dear Lord and Father of mankind" is part of a longer poem—not written originally as a hymn at all—so is Dr. Babcock's "This is my Father's world" part of a sixteen-stanza poem which was published in its entirety six months after his death, appearing in *Thoughts for Every Day Living*, compiled by Mrs. Babcock and Miss Mary R. Sanford. The poem, entitled "My Father's World," reflected the author's great love of the out-of-doors.

This is my Father's world.  
On the day of its wondrous birth  
The stars of light in phalanx bright  
Sang out in Heavenly mirth.

This is my Father's world.  
E'en yet to my listening ears  
All nature sings, and around me rings  
The music of the spheres.

This is my Father's world.  
I rest me in the thought  
Of rocks and trees, of skies and seas,  
His hand the wonders wrought.

This is my Father's world.  
The birds their carols raise,  
The morning light, the lily white,  
Declare their Maker's praise.



This is my Father's world.  
He shines in all that's fair.  
In the rustling grass I hear Him pass,  
He speaks to me everywhere.

This is my Father's world.  
From His eternal throne,  
He watch doth keep when I'm asleep,  
And I am not alone.

This is my Father's world.  
Dreaming, I see His face.  
I ope my eyes, and in glad surprise  
Cry, "The Lord is in this place."

This is my Father's world.  
I walk a desert lone.  
In a bush ablaze to my wondering gaze  
God makes His glory known.

This is my Father's world.  
Among the mountains drear,  
'Mid rending rock and earthquake shock,  
The still, small voice I hear.

This is my Father's world.  
From the shining courts above,  
The beloved One, His only Son,  
Came—a pledge of deathless love.

This is my Father's world.  
Now closer to Heaven bound,  
For dear to God is the earth Christ trod,  
No place but is holy ground.

This is my Father's world.  
His love hath filled my breast,  
I am reconciled, I am His child,  
My soul has found His rest.

This is my Father's world.  
A wanderer I may roam,  
Whate'er my lot, it matters not,  
My heart is still at home.

This is my Father's world.  
O let me ne'er forget  
That tho' the wrong seems oft so strong,  
God is the ruler yet.

## THE HYMN

This is my Father's world.  
 The battle is not done.  
 Jesus who died shall be satisfied,  
 And earth and Heaven be one.

This is my Father's world.  
 Should my heart be ever sad?  
 The Lord is King—let the Heavens ring  
 God reigns—let the earth be glad.

Dr. Babcock was once asked why he did not publish a collection of sermons and poems. His reply appeared in the following pithy statement in the "New York Times Saturday Review:"

I have no hankering to go down to posterity in half calf. . . .

It was no secret, however, that Maltbie D. Babcock was the possessor of a poetic gift. Over a period of some dozen years as minister of Brown Memorial Presbyterian Church in Baltimore, nearly everything he wrote appeared in the *Sunday School Times*, in *Forward*, *Youth's Companion*, *Brown Memorial Monthly*, or *The Christian Endeavor World*. One of his most effective poems is the Table Grace which is sung at a number of schools:

Back of the loaf is the snowy flour,  
 And back of the flour the mill;  
 And back of the mill is the wheat, and the shower,  
 And the sun, and the Father's will.

Under the title "Companionship" the following verses were printed in the posthumous volume which contained his poems:

No distant Lord have I,  
 Loving afar to be;  
 Made flesh for me, He cannot rest  
 Until He rests in me.

Brother in joy and pain,  
 Bone of my bone was He,  
 Now,—intimacy closer still,  
 He dwells Himself in me.

I need not journey far  
 This dearest friend to see,  
 Companionship is always mine,  
 He makes His home with me.

I envy not the twelve,  
 Nearer to me is He;



The life He once lived here on earth  
He lives again in me.

Ascended now to God,  
My witness there to be,  
His witness here am I, because  
His spirit dwells in me.

O Glorious Son of God,  
Incarnate Deity,  
I shall forever be with Thee  
Because Thou art with me.

Something of Maltbie D. Babcock's religious faith glows in the brief poem with the short title "Thine."

Whose eye foresaw this way?  
Not mine.  
Whose hand marked out this day?  
Not mine.

A clearer eye than mine,  
'Twas Thine.  
A wiser hand than mine,  
'Twas Thine.

Then let my hand be still  
In Thine,  
And let me find my will  
In Thine!

Though nearly sixty years have elapsed since the event, one is still conscious of the crushing blow and heartfelt shock which the sudden death of this great man was to those close to him and to the public which knew much of his life and work. When word of his death was reported to the Presbyterian General Assembly, meeting in Philadelphia, the Reverend Edwin C. Ray spoke thus of him:

. . . that honored and beloved brother, who was a David for sweet song; a Paul for fiery zeal; an Apollo for eloquence; a Jonathan for friendship; and a John for Heavenly Spirit—whose sainted spirit went home the other day from Naples. . . .

Daniel Hoffman Martin, D.D., writing in *The Christian Intelligencer*, for May 29, 1901, said of Dr. Babcock:

He had a combination of rare qualities not frequently given to one man—well-born, athletic, a fine musician, a clever poet, the instincts of an artist, a clear thinker, a powerful and persuasive orator. Added

to all this was a certain indefinable personal magnetism which gave him power over an individual in conversation or over an audience in preaching. Men were charmed with him, women were entranced with him and children loved him. He was a pure soul consecrated to Christ. . . .

Later, in the same article, Dr. Martin summarized the qualities which were responsible for the greatness that was Maltbie Davenport Babcock:

He had gotten beyond the place where he was in bondage either to vanity or ambition for the applause of men. . . . As surely as Paul was called to Mars Hill, Maltbie D. Babcock was called to Murray Hill.

An article in the *Presbyterian Journal*, quoted in the June, 1901, issue of the *Brown Memorial Monthly*, contains this estimate of him:

He was one of those few men whose worth transcends estimate. . . . He was a man of many sides—attractive in physique, pleasant in manner, with a soul that reflected God. . . . Dr. Babcock was a clear thinker, a fluent speaker, and one who knew the proper relations of things. And yet he was more than all these. God shone through him. Goodness with him was not a thing apart—it was himself.

*The New York Evangelist* carried a full account of the Memorial Service held at the Music Hall in Baltimore at which some 4,000 persons crowded the available seats with hundreds standing outside. Said the editorial:

The people who filled the streets and crowded Music Hall came not because a man was gone whom they had known as the most influential minister in the pulpit of this great city, but because they wished to pour out of their hearts a tribute to the best and most generally loved man they ever knew.

The Reverend Oliver S. Huckel, a close friend to Maltbie D. Babcock, and a fellow minister in Baltimore, was invited to speak at the Memorial Service concerning his friend's musical and poetic accomplishments. Mr. Huckel made several favorable comments regarding the hymn tunes which Dr. Babcock had composed. He spoke of his poetry:

The poems that he published are gems, full of quickening life and beauty. There is a touch of Emerson and a touch of Browning in his verse, even more than there was of his favorite Wordsworth.

At that same service two of Dr. Babcock's sacred solos were sung by

B. Merrill Hopkinson, M.D., who had been a personal friend and for whom they had been written, one in 1894, and the other in 1898. It was for this same distinguished singer that Isaac Watts' text "Salvation" was set to music by Dr. Babcock. Mary Babcock Scholes, the only surviving member of the Babcock family, told this writer that her memories of her brother always seemed to involve music; whenever he came home to visit, much of the time in the family circle was spent in making music. Twice in his *Letters from Egypt and Palestine* Dr. Babcock made special mention of singing, though his natural modesty prevented him from stating that it was he himself who was always the leader of such endeavors.

*Maltbie Davenport Babcock*, by Charles E. Robinson, D.D., is a biographical sketch and memorial. William P. Shriver, a close associate of Dr. Babcock in Baltimore days, published reminiscences in 1941, *Recollections: Baltimore, 1887-1900*. In 1908 John Timothy Stone, successor to Dr. Babcock at Brown Memorial Church, published *Footsteps in a Parish*, an appreciation of Dr. Babcock as a pastor.

Harris Elwood Starr, author of the biographical sketch of Dr. Babcock which appears in the *Dictionary of American Biography*, 1928, says that he "wrote some excellent poetry." He went on to say:

Maltbie Davenport Babcock was not a theologian, or even a deep thinker. . . . His main interest was in life and the needs and possibilities of men and women and in an extraordinary degree he was able to inspire his hearers with hope, courage, and the will to overcome. In this power, and as much, perhaps, in his own personal goodness, lay the secret of his success.

It was this great success which was a significant factor in the immediate response by the public to *Thoughts for Every Day Living* and which insured a widespread enthusiasm for the hymns which were subsequently constructed from the poems printed in it.

You cannot read or sing the lines of "This is my Father's world" without sensing the strong current of optimistic courage which calls one to Christian discipleship. It is not a shallow optimism; it is a vigorous, realistic appraisal of the world with the affirmation:

That tho' the wrong seems oft so strong,  
God is the ruler yet.

There is no flabbiness or self-pity in these stanzas. Rather, one is called upon to give heart, mind, and soul to continue the Christian warfare, that:

Jesus who died shall be satisfied,  
And earth and Heaven be one.



No small amount of the success of this hymn may be attributed to its tune, *TERRA PATRIS*, composed by Franklin Sheppard, a friend of Dr. Babcock's. For a time it was believed that this was an arrangement of an English folk tune, but the composer has clearly stated that it is an original tune. (In its earliest form, free from the hymn tune-tampering of a later generation, the tune has a lyric quality.)

The poem commencing "Be strong!" has entered a number of hymnals during the past forty years, in spite of the fact that its appropriateness as a religious poem makes it more satisfactory as a solo or anthem than as a congregational hymn. Its unusual meter is not conducive to its use as a hymn. It, as well as others of Dr. Babcock's poems, have been set to music by some of America's great composers of church music.

Would it be fair to say that Maltbie Davenport Babcock will probably be remembered longest as a "one hymn writer?" This may well be true. However, this is in no sense a deprecation of the man, his memory, or the brilliant achievements of his ministerial career. Largely as a result of his being the author of "This is my Father's world" the name of Maltbie D. Babcock seems destined long to be remembered. Within our generation there appears to be a re-awakening of interest in his poetry and the fragmentary prose which remains to us. Time has a way of winnowing the grain from the chaff, and coming generations will undoubtedly find many good quotations from this great man, and will be grateful as well for the hymn which he unwittingly wrote.

#### A PRAYER

OUR Father, Thou art better to the worst of us than the best of us deserve. Help us to realize how good a thing it is to bear pain and weariness for Thee. May our faith get into our hands and feet, into our tongues and tempers, so that the world may see how warm is our solicitude for Thy good name. May we be stern, stringent, remorseless, toward our own sins and wrong-doings. May we set our faces steadfastly to go to our Jerusalem. We thank Thee for all past mercies and present blessings and future hopes. By Thy constant forgiveness we hope to live lives needing less forgiveness—lives that shall ring with victory. May we give ourselves to Thee in a consecration so complete that we shall be fitted for the rest of our lives here and for the never-ending eons of our true life there. Through Christ our Lord. *Amen.*

*From Thoughts for Everyday Living*

# The Song of Moses and The Lamb

CHARLES L. ATKINS

THE PILGRIMS WHO ESTABLISHED the Plymouth Colony in Massachusetts in 1620 were Separatists from the Church of England, who, "harried out of the kingdom," had not found life in Holland altogether to their liking, either. So they determined to try a completely new life in a completely new land. The Puritans, who established the Massachusetts Bay Colony around Boston, in 1630, were loyal members of the Established Church from which they had no intention of separating. But the pioneer conditions of life, the difficulty of receiving those sacraments which require the services of a bishop and sundry other matters made a closer relation between the two colonies necessary. Since both groups were primarily religious in inception, an agreement on creed and polity was vital. In 1646 a Synod was held for the exploration of possibilities of agreement. Adjourned until 1648 and then completed, this Synod drew up the Cambridge Platform which is often considered the foundation-stone of the Congregational denomination in America.

At the close of the meeting, according to Cotton Mather's *Magnalia Christi Americana*, "synod broke up with singing the 'Song of Moses and the Lamb,' in the fifteenth chapter of Revelation—adding another sacred *song* from the nineteenth chapter of that book, which is to be found metrically paraphrased in the New England Psalm book: so it was presented to the general court in the month of October, 1648." This *New England Psalm Book* was the third edition of the book commonly called the *Bay Psalm Book* and did not appear until 1651. It had been thought that some revision of the first edition was in order and the work had been entrusted to President Dunster of Harvard College, who called to his aid one Richard Lyon, of whom little is known. Lyon added some Scripture Songs to the Psalms—these two from Revelation, some from Isaiah and so on. It seems likely that his version of these songs existed in manuscript for some time before the actual publication and thus could be used at the Cambridge Synod.

In 1865 the Congregational Churches of the country, through their elected representatives, met at Plymouth and organized the National Council. This body continued as the consultative and co-ordinating agency for the churches throughout the country until the merger of the denomination with the Christian Connexion in 1928. From that time until the merger of the top agencies of the denomination

with the Evangelical and Reformed Church, it was called the General Council, serving the same ends.

To close the Council of 1865, the Moderator said: "I understand that the Synod which was summoned in 1648 closed by singing 'The Song of Moses and the Lamb.' What version it was I know not; but I propose that we now sing three verses of that song, as it is found in the 159th hymn." The 159th hymn (of Mason & Greene's *Church Psalmody*) is William Hammond's "Awake and sing the song! Of Moses and the Lamb," written in 1745 and subjected to various alterations. If the Moderator had troubled to compare, he would have seen that Hammond's hymn is *about* the Song of Moses and the Lamb and is no sense a paraphrase of Revelation. Subsequently, after singing various other songs as closing numbers for National Councils, the meetings came to use the old one from the *New England Psalm Book* and it was so used for the last session of the General Council.

The song, as it appeared in 1651 and which was probably used in 1648, is as follows:

O Lord, almighty God, thy works  
 both great and wondrous be,  
 Just King of saints, and true thy ways.  
 4. Who shall not rev'rence thee,  
 O Lord, and glorifie thy name  
 For holy thou alone:  
 For nations all shall worship thee  
 for judgments thine are known.

For comparison, and as evidence of the close adherence of the *Bay Psalm Book* to the King James translation, here is the latter's version of the passage in Revelation. "Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints. 4. Who shall not fear thee, O Lord, and glorify thy name? for thou only art holy; for all nations shall come and worship before thee; for thy judgments are made manifest."

This passage had been versified by other poets, two of whom may be mentioned. George Wither made a determined and at the time unsuccessful effort to introduce the singing of hymns of "human composure" into the Church of England. His *Hymnes and Songs of the Church* was published in 1623 and contains the following:

Oh thou Lord, thou God of might,  
 (Who dost all things work aright)  
 Whatsoe'er is done by thee,  
 Great and wondrous proves to be.



True thy ways are, and direct,  
 Holy King of Saints, elect,  
 And (oh, therefore) who is there,  
 That of thee retains no fear?

Who is there that shall deny  
 Thy great Name to glorify?  
 For thou, Lord, and thou alone,  
 Art the perfect Holy One.

In thy presence nations all  
 Shall to adoration fall;  
 For thy judgments now appear  
 Unto all men what they are.

In 1826, The Reverend, later Bishop, Henry U. Onderdonk contributed his version of the Song of Moses and the Lamb as a hymn for missions. This version is still in common use being included in several of the better current hymnals.

How wondrous and great  
 Thy works, God of praise!  
 How just, King of saints,  
 And true are thy ways!  
 O who shall not fear thee,  
 And honor thy name!  
 Thou only art holy,  
 Thou only supreme!

To nations long dark  
 Thy light shall be shown;  
 Their worship and vows  
 Shall come to thy throne;  
 Thy truth and thy judgments  
 Shall spread all abroad,  
 Till earth's every people  
 Confess thee their God.

Cotton Mather left no record of the tune used at the triumphant closing of the Cambridge Synod. The Plymouth Colony used Ainsworth's Psalter, while the Massachusetts Bay Colony, using Sternhold and Hopkins, had at least Ravenscroft's musical version. There are eight tunes of Common Meter or Common Meter Double which are in both of these books, none of them in common use today. It is reasonable to think that one of the four-line tunes from Ravenscroft would be used, since they were simpler and easier to sing, therefore more acceptable to the Bay people. The edition of the *Bay Psalm Book*

issued in 1698 for the first time contained a few tunes. Of the CM tunes therein, ST. DAVID'S and MARTYRS are suggested as being proper to use with psalms of praise and thanksgiving, while YORK and MARTYRS are for psalms of prayer, confession and funerals. In his Diary, Judge Samuel Sewall refers many times to his work in setting the tune for the worshipers in the Old South Meeting House. Toward the end of his service in this sort, he seems to have experienced some difficulty in controlling the singing, for several times he mentions having tried to set YORK tune, only to have the congregation, in spite of him, go over into ST. DAVID'S. YORK was evidently his favorite and it grieved him to see the tendency to stray. On March 2, 1717/18 he notes: "(Mr. White) set York tune to a very good key. I thanked him for restoring York tune to its station with so much honor and authority." All things considered, it is perhaps well that Richard Lyon's arrangement of the Song of Moses and the Lamb should be sung in these days as a song of praise *and* prayer to Judge Sewall's favorite YORK tune, especially since its setting in Ravenscroft was by John Milton, father of the Puritan poet of glorious memory.

The song from the nineteenth chapter of Revelation has not maintained its popularity and it is perhaps not hard to understand why.

O Hallelujah, saving health

OR

Praise ye the Lord, salvation,

power, glory, honour too,

Give ye unto the Lord our God:

because his judgments true

And righteous are; for judgment he

hath on the great whore done:

Who hath the earth corrupted with

her fornication:

Of them also that served him

the blood aveng'd hath he

Out of her hand, for she it shed:

Amen, the Lord praise ye.

#### GLORIA DEI CHURCH

*Editor's Note:* Gloria Dei Church (Old Swedes), now a National Shrine, is located at Delaware Ave. and Christian St., Philadelphia. Since 1789 when the King of Sweden ratified authority given the Church by the Pennsylvania Assembly, the Church has been Protestant Episcopal. The present building dates from 1700.

# Hymns and Psalms in the Bricks of Gloria Dei

VIOLA W. REISS

IN 1681 WHEN WILLIAM PENN came to view the land which today bears his name, the Swedes had already settled on the banks of the Delaware and built a church at Wicaco (now Southwark). A church still stands today on that spot, but the Swedish Lutheran hymns no longer echo up to the rafters of Gloria Dei. An American Episcopalian congregation worships there now—but the Lutherans were orthodox or “high church,” so the same atmosphere of worship remains. It is among the old gravestones, and the very bricks of the building that one must look for the colorful story of the Swedes and the building of Gloria Dei.

One Sunday in 1773 Magdalene Rudman Robeson entered the vestibule of Gloria Dei as the bell pealed out its joyous Sabbath welcome. It sounded the same as it had at the beginning of the century when her father was pastor of this Swedish Lutheran Church. Philadelphia had outgrown itself since then, but Gloria Dei was the same. That morning however, we can surmise that scenes from her father's days as pastor were more vivid than usual. On this Sabbath she and her daughter, Mrs. Elizabeth Vanderspiegel, were presenting a silver communion service to the congregation in memory of her father, who had built the church. Matters she had not recalled for many years pushed themselves to the forefront of her thinking.

In the vestibule she passed a framed document hanging on the wall. It was her father's naturalization paper. She hesitated a bit as she glanced at William Penn's signature and remembered the friendship between the two men. Penn had a high regard for the Swedes at Wicaco. Elizabeth evidently understood this slight hesitation as she touched her mother's arm and lightly guided her to follow the usher. They were led to a seat in a front pew and the eyes of the members of the church reflected the esteem of the congregation for the aged mother and her daughter, who was a fashionable matron popular in the social and cultural life of the city.

After they were seated the notes of the organ replaced the sound of the bell as childhood memories flooded Magdalene Robeson's mind. It was unusual for her to sit so close to the chancel. Her father lay buried beneath that chancel, but her memories of him pervaded every corner of the church. While the notes of the organ prelude swelled, her eyes wandered up to the barrel ceiling with its lines of beams



showing through the plaster, and a sense of elation filled her being. For the congregation assembled today, the silver communion service would memorialize her father's part in the building of Gloria Dei, but for herself, that was not necessary. The very bricks were held together by the spirit of his faith and perseverance. Not only had he carried the mortar the bricklayers used, but he had cemented together the two factions into which the congregation had split upon the decision concerning the location of the new church building.

Magdalene's reverie was interrupted as her daughter handed her a hymnbook, and then she noticed that the organist was playing the introduction to the first hymn of the morning, "Praise ye the Lord, the Almighty, the King of creation!" That was a favorite of the Swedes in the old days. It had been sung spontaneously upon the resolving of the location controversy. She could hear her father's voice telling about it: "It was on May 17, 1698, when we met to decide where to erect the new church building. Those who lived beyond the Schuylkill came determined that the new church should be built at Passyunk for their convenience. Those who lived at Wicaco—and there were influentially wealthy people at both locations—were just as determined to rebuild on the historic site.

"Time passed, and each side argued as firmly as the other. Knowing my people I realized that stubbornness existed on both sides, and I asked if they would consent to the direction of God as revealed by lot." Now this custom of choice by lot seemed queer to the English settlers, but the Lutherans and the Pietists who came from Sweden and Germany believed that if prayer preceded the casting of a lot, God's will would be revealed. So the members consented. Two pieces of paper bearing the names of Wicaco and Passyunk were placed in a hat. After fervent prayer for God's guidance they were thrown upon the floor. The one picked up read Wicaco! Everyone was relieved—neither side had given in—and the joy in their hearts burst forth spontaneously in their favorite hymn, "Praise ye the Lord, the Almighty, the King of creation!"

Mrs. Robeson's reverie was interrupted by a nudge from her daughter. The congregation had begun the first stanza.

All ye who hear  
Now to His temple draw near;  
Join me in glad adoration!

And that was exactly what the entire town of Philadelphia had done—joined in glad adoration—on many great occasions at Gloria Dei. She remembered the admiration of the more prosperous English

colonists. These Swedes had built the finest public building in town! Dutch and English, including the Quakers, and even some Indians came for the cornerstone-laying as well as the dedication.

Yes, they came and joined in the celebration, even though they thought some of the Lutheran customs strange, such as singing the creed. As to hymn singing, they sincerely admired the Swedes' ability to sing a hymn clear through, without stopping at the end of each line for the clerk to line out another. About ten years after Gloria Dei was built they loaned the use of the sanctuary to the English after their own service, for three Sundays while Christ Church was being remodeled. To honor the Swedes the English congregation sang a Swedish psalm on the Sunday they presented an altar cloth in gratitude for the use of the building.

Another nudge from her daughter. She *must* try to concentrate on the hymn. They were starting the third stanza:

Praise ye the Lord, O let all that is in me adore Him!  
All that hath life and breath, come now with praises before Him!  
Let the Amen sound from His people again: . . .

How the amens had ~~echoed~~ echoed and re-echoed on festival occasions! Instrumental music was provided by the Brethren of the Wissahickon. They came from their Pietistic retreat on the ridge with viol, haut-boy, trumpets and kettle drums to assist in the cornerstone-laying and the dedication of Gloria Dei. They took Psalm 150 literally and praised God with all the musical talent available. People who frowned upon instrumental music in worship nevertheless joined in the service. How could they miss the majestic soar to the heavenly heights? The Brethren wearing academic robes from Europe added color to the procession which was not lessened by the dignity of those wearing homespun garments. Since their voices were also well trained, they intoned the psalms and responses whenever invited to help the Swedes observe a celebration.

Magdalene could not decide at which time her childish heart was most impressed; the cornerstone-laying, the dedication, or the ordination, three years later, (November 24, 1703) of Justus Falkner. This first Lutheran ordination in the colonies—and in fact the first Protestant ordination—gave added honor to Gloria Dei. She remembered this event most clearly. Justus' brother Daniel had come from Germany in 1694 with a group of the Pietists who had settled on the ridge of the Wissahickon. They intoned the processional hymn, *Veni creator Spiritus*, and the 115th Psalm, *Non nobis, Domine*, as a recessional.

Magdalene's thoughts were interrupted. The congregation concluded the singing of the hymn. She closed the hymnbook and placed it in the rack before her.

We who revel in today's super-abundance of printed material take for granted that each worshiper will have the use of a hymnal. We can scarcely appreciate Andrew Rudman's concern upon arrival at Wicaco to find so few books among the Swedes, that they were carefully and lovingly passed from home to home. He brought catechisms, Bibles and hymnals as gifts from the King of Sweden. King Charles sent more books in the box William Penn brought to the Swedes on the *Canterbury* which arrived in Philadelphia on Dec. 5, 1699. These, of course, were shared with the sister congregation, Holy Trinity at Christina.

Even with this addition, there probably were not enough hymnals available for the music-loving pastor of Gloria Dei, because on New Year's Day 1701 he presented a booklet of hymns as a New Year's gift to his members. This booklet is of interest to us today because it was the first Swedish imprint published in America. The title page bore this inscription: "Two spiritual hymns composed for personal devotion, and now, I hope for the pious encouragement of many, for a little New Year's gift in the year of our Saviour's birth, 1701. Presented to my beloved brethren of Wicaco congregation with faithful prayer for all spiritual and corporeal blessing, in Him, whom I dearly love, Jesus Christ. Printed in Philadelphia by Reinier Jensen."

The words of the first hymn were written in the same meter as Neander's "Lobe den Herren," and the second was a translation of Christian Keymann's "Meinen Jesum lass ich nicht" ("I will leave my Jesus never"). Also included in the booklet were six translations or re-working of songs taken from the German bridal or pastoral songs, such as Nicolai's "Morning Star."

Another evidence of Rudman's love of music was the small portable spinet that he brought with him to America, and carried along on his visits to the Swedish homes.

The term for which the King of Sweden commissioned him to serve as missionary at Wicaco ended on March 18, 1702. He did not return to Sweden for the promised appointment to a large church there. He had married in America and built a home on its soil where he remained to serve other churches. He died September 17, 1708 at the age of forty. A short life—but a full one, firm in the conviction he expressed in writing to a friend in Sweden upon his arrival in America: "I do not know of any place in the world where a Christian minister could live happier or be more beloved than here."



# Hymn Festivals U. S. A.

DAVID AREY KNICKEL

IF THE FILES of the New York office of The Hymn Society are a true cross-section of hymn festival activities throughout the country, 1957-58 must be chalked up as a notable year. Three significant anniversaries were observed in 1957 and they apparently furnished the most popular motives for festivals. They were the 500th anniversary of the Moravian Church, the 250th anniversary of the birth of Charles Wesley and the 150th anniversary of the birth of John Greenleaf Whittier.

Other signs further indicate an active year. First, more copies of festival programs have been received by the New York City office of The Society than ever before. Second, more inquiries pertaining to festivals were directed to the headquarters of The Society than previously noted. Third, there is evidence of wider geographical interest in festivals. The states of Oklahoma, California and Pennsylvania were particularly active according to available information. Fourth, as in the case of the Moravian, Whittier and Wesley observances, the national headquarters of various denominations are becoming conscious of the hymn festival as a powerful means of observing special occasions. They are also becoming aware of the resources of The Hymn Society for planning festivals. Finally, there is evidence of increased inter-denominational cooperation for important events in hymnody. Of course, these factors have always been a part of the hymn festival movement in the United States. The distinction at this time is that more and more persons and places are using hymn festivals.

Variation in the organization of festivals was again noted. Approximately one-third of the programs submitted revealed that the single church utilized its own resources—involving one or more choirs plus the congregation—whereas the majority of the programs submitted revealed that several churches pooled and augmented their musical resources. The American Guild of Organists, the local Councils of Churches and the national church headquarters (such as the Moravian Festival held at Bethlehem, Pennsylvania, during the summer of 1957) were frequent co-sponsors. The practice of pooling resources of several churches meets the specifications for a hymn festival for the purpose of this column.

Of the festival programs received from sixteen states, Councils or Federations of Churches sponsored festivals in Oklahoma City, Seattle, Ann Arbor and Washtenaw, Michigan; Phoenix, Arizona; Grand Coulee Dam, Washington; and the Greater Harrisburg, Pennsylvania,

area. The Hymn Society presented or jointly sponsored six festivals in New York City, two in the Central Pennsylvania Chapter, two in the Southern California chapter and one through the Philadelphia chapter. According to the late Dr. McAll's classifications,<sup>1</sup> most of the festivals appeared to be topically oriented. Fourteen were held in recognition of Charles Wesley, five for the Moravian Church, two for the Whittier anniversary, three for the Reformation and one for hymn writers of The Hymn Society (on the occasion of the thirty-fifth anniversary of The Society). Those that were thematically oriented were planned on "Praise," (St. John's Lutheran Church, Seattle, Washington), "The Hymnody of Holy Week," (The First Church of Christ—Congregational—, West Hartford, Connecticut), and "The Reformation," (the Phoenix, Arizona, Council of Churches of Christ, the Oklahoma City Chapter of the American Guild of Organists, and the Bethlehem Evangelical and Reformed Church, Ann Arbor, Michigan).

Most programs showed sound planning. A few appeared to be over-developed to the point that the intentions of the planners were difficult to discern. The professional musician, the musicologist and the clergyman who may organize a festival must be conscious of the public for whom the service is being given. The reviewer does not condone "playing-down" to an audience. On the other hand, persons who are inspired to organize festivals are usually so captivated by the historical, theological and symbolical implications and inter-relations that they lose sight of the fact that a lay-audience will never recognize "home base." The hymn festival can be successful if it is simply designed around a strong central idea. Add to this combination preparation, dynamic leadership and good timing in the festival service. The hymns and the congregation can do the rest!

The Wesley festivals provide a case in point. A service listed a Bach prelude, a Widor offertory and a Rieger postlude. In another service, other composers unrelated to the topic were listed. It is possible, however, to present the results of Charles Wesley's influence in music by including anthems and organ selections from the pens of Samuel and Dr. Samuel Sebastian Wesley. The festivals held at the Crescent Avenue Presbyterian Church, Plainfield, New Jersey, the Brick Church, New York City, and at Symphony Hall, Boston, (under the auspices of The New England Area of the Methodist Church), are examples of the latter. These festivals listed Samuel Wesley's Prelude, Air and Gavotte as the prelude. The Crescent Avenue festival included

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<sup>1</sup> McAll, Reginald L. "The Hymn Festival Movement in America." *Paper XVI*. New York, The Hymn Society of America, 1951, p. 8.

the Prelude and Fugue in C Minor; the Boston service included Samuel Sebastian Wesley's Introduction and Fugue in C Sharp Minor as a prelude. Both services listed S. S. Wesley's Choral Song as the postlude. The Boston service included a selection of Psalm Tunes by S. S. Wesley as the offertory.

During some of the Wesley festivals certainly the congregational larynx must have been exhausted toward the conclusion of the twenty-four congregational hymns. What admirable congregations! The Crescent Avenue festival assumed moderate enthusiasm on the part of the congregation and inserted a children's anthem, "Gentle Jesus, meek and mild," by Charles Wesley and set to music by Martin Shaw. "Cast me not away from Thy presence," "Thou wilt keep him in perfect peace," "Blessed be the God and Father of our Lord Jesus Christ," (the last two were sung in Westminster Abbey at the coronation of Queen Elizabeth II), were sung by combined choirs. The S. S. Wesley tune, AURELIA with "The Church's one foundation," was listed for congregational singing. Samuel Wesley's "Exultate Deo" was sung during the offertory.

Of all the topical sub-headings for Wesley services, the program held alternately at Crawford Memorial Methodist Church and at Roslyn Methodist Church, Long Island, seemed most unique. They were: "Praising, Adoring, Repenting, Working, Fighting, Watching, Praying, Suffering, Groaning, Meeting and Parting, Dying and Re-joicing." Appropriately selected hymns followed each topic. Certainly this service illustrated the versatility of the hymn writer Wesley. A tabulation of hymns according to popularity considering the programs available would have little authority. It is safe to say, however, that "Come, Thou long-expected Jesus" to the tune HYFRYDOL, "O for a thousand tongues to sing," to the tune AZMUN, "Christ the Lord is risen today, Alleluia!" "Hark! the herald angels sing," and "Rejoice, the Lord is King" to the tune DARWALL, were among the most popular on the occasion of this anniversary.

It may interest the reader that The Hymn Society distributed 105,000 copies of a suggested Wesley service and 35,000 other pieces of literature on the Wesley anniversary. This was a milestone for The Society.

The Whittier anniversary received moderate attention. Perhaps the Religious Society of Friends would prefer it that way. Whittier, more so than most hymn writers, need not be acclaimed in festival, however, for every day of the year classrooms in schools, colleges and churches all over the country pay tribute to that Quaker. In preparing the festival for New York City, certain extra arrangements had to be

considered. Since the New York Monthly Meeting does not maintain a choir nor do they sing in their meeting, it was necessary to secure outside leadership for congregational hymn singing. The neighboring St. George's Episcopal Church offered its choir and Organist and Choir Director, Mr. Charles Henderson. Students from the host Friends Seminary and the Brooklyn Friends School, Brooklyn, New York, joined the St. George choir. Although the hymn texts were printed in the program, copies of the hymnbook used in Friends' schools, *A Hymnal For Friends*, were also available. The service, following the format of the Philadelphia Chapter of The Hymn Society's service, was as follows:

Silent worship

Solo: "Meditation"—John Jacob Niles

Reading: "First day thoughts"

Hymn: "Unto the calmly gathered thought"—FEDERAL STREET

An introductory statement to the Whittier anniversary

Hymn: "Immortal love, forever full"—SERENITY

Reading: "Forgive, O Lord, our severing ways"

Hymn: "I know not what the future hath"—ST. AGNES

Anthem: "Worship"—Geoffrey Shaw

Hymn: "Our Father's God, from out whose hand"—MELITA

Solo: "Sound over all waters"—ST. BASIL

Hymn: "Dear Lord and Father of mankind"—REST

Hymn: "When on my day of life the night is falling"—FLEMMING

Silent Worship .

The several festivals of the Moravian Church quinquennial had as many different themes. The Central Pennsylvania Chapter of The Hymn Society, meeting at the Moravian Church of Lititz, separated their two dozen hymns into "Hymns of the Ancient Unitas Fratrum" and "Hymns of the Renewed Moravian Church." Two anthems by the choir permitted the congregation to catch their breath amid the hymn singing. At the Moravian Church of Downey, California, the Southern California Chapter of The Hymn Society divided their program into six sections.

I—A brief historical sketch of the Moravian Church

II—A talk on "The Moravians and their music"

III—Recordings of Chorale music played by the Moravian Easter Band of Winston-Salem, North Carolina

IV—A talk on "Moravian anthems composed in the early American period"

V—Three anthems composed by early Moravians

VI—A presentation entitled "Moravian hymnody" by Dr. Roberta Bitgood, whose master's thesis was on Moravian music



In the summary of the 1957-58 anniversary year, recognition is due the Oklahoma City Council of Churches for its Eighth Annual Festival of Faith. The Council held one festival commemorating the Moravian church and Charles Wesley at the same time. In the printed order of worship, a short history of each was given. The festival followed the liturgy of the Moravian church in this manner:

The prayer of preparation

—John Amos Comenius

The prelude

The call to worship

The processional hymn: "Ye servants of God"—LYONS

—Charles Wesley

The sentences

The invitation to confession

The prayer of confession

The assurance of pardon

The ascription of praise

The anthem: "Hosanna!"

—Christian Gregor

The scripture for Martyrs' Day

Epistle: Acts 7:53-60

Gospel: Matthew 23:34-39

The prayers for All Saints' Day

The sermon hymn: "Love divine, all loves excelling"—BEECHER

—C. Wesley

The sermon

The dedication of ourselves, our souls and our gifts

The offertory anthem: "Lord Our God"

—Jeremiah Dencke

The prayer of Dedication

The recessional hymn: "Soldiers of Christ, arise"—DIADEMATA

—C. Wesley

The benediction for All Saints' Day

The postlude: "Prelude and fugue in A major"

—Johann Walther

The 1958-59 year will provide several opportunities for hymn festivals including more anniversaries that might well be used as topics. Let us see what you can do with the suggestions listed below. Can you add to the list?

1958

In addition to the anniversaries listed in the January HYMN:

250th Anniversary of The Church of the Brethren

300th Anniversary of the birth of Henry Purcell

1959

- 450th Anniversary of the birth of John Calvin
- 200th Anniversary of the death of G. F. Handel
- 150th Anniversary of the birth of Abraham Lincoln
- 150th Anniversary of the birth of Felix Mendelssohn
- 150th Anniversary of the birth of Oliver Wendell Holmes
- 150th Anniversary of the birth of Alfred Tennyson
- 100th Anniversary of the birth of Katharine Lee Bates

New hymnals due from the press:

- Service Book and Hymnal* (United Lutheran Church in America)
- The Pilgrim Hymnal* (Congregational Christian Church—United Church of Christ)

*Note: Persons who plan, attend or learn about hymn festivals are encouraged to send copies of the festival program to the office of The Hymn Society, 297 Fourth Avenue, New York 10, New York. A comprehensive file is maintained there for general reference. Please check to see that the date, organization sponsoring the festival, location, and name and address of the general director are listed on the program.*

## Wesley Hymn Festivals

RUTH NININGER

AS A BASIC ELEMENT in successful church music education, Hymn Festivals have engaged my attention for more than fifteen years. It has always been my conviction that "congregational singing is and will remain the most important form of church music in the evangelical church."\* Though the regular services of worship on Sunday, when thoughtfully planned, do incorporate suitable hymns within the framework of the theme for the day, many worshipers would enjoy a longer period of singing, either periodically or occasionally. They have certain favorite hymns which have blessed their lives in a special way, the singing of which serves to renew their spiritual vows.

The Hymn Festival seems the ideal medium through which to satisfy this longing. Besides the stately hymns of adoration and ascription of God, the Father, Son, and Holy Spirit, many other hymns of faith, Christian experience, brotherhood, patriotism, and the like, are

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\* Nininger, Ruth. *Growing a Musical Church*. Nashville, Broadman Press, 1947, p. 105.

programmed. The gospel song—the “I,” “me,” and “my” songs, should, likewise, find a place. While the musically articulate may be transported by the singing of “Joyful, joyful we adore Thee,” and greatly annoyed by the singing of anything as trite as “In the garden,” it is true that songs such as “The old rugged cross,” “I surrender all,” and “Glory to His name,” strike a responsive chord in the hearts of many fine Christian people, whose musical sensibilities are secondary to their zeal. The message of these songs says what they feel in their hearts but have not the capacity to express in other ways.

The celebration, in 1957, of the 250th Anniversary of the birth of Charles Wesley, was particularly fortunate in that its attendant Hymn Festivals furnished a vehicle for satisfying all groups of hymn lovers with a wide diversity of style and subject matter. Being the hymn writer of evangelism, Wesley has bequeathed to posterity many gems in this category. “Jesus, lover of my soul,” “A charge to keep I have,” “Soldiers of Christ, arise,” “O, for a thousand tongues to sing,” and “Love divine,” are as dynamic and effective in the evangelical ministry today as they were more than two hundred years ago. Not only so, but Christmas and Easter, two of the most cherished of Christian festivals are significantly enriched by his two great hymns, “Hark, the herald angels sing,” and “Christ the Lord is risen today.”

It was my privilege to participate in quite a number of Wesley Festivals during the months of November and December, 1957, in widely separated geographical areas, from the mid-west to the eastern seaboard. Three distinct patterns evolved, namely: 1) all singing done from the chancel by well-trained choirs; 2) the processional and recessional by choirs and congregation, all other numbers by the choir; 3) the entire service sung by the congregation with only one demonstration number by the choir.

Elaborating on the first and third patterns may provide some material for the consideration of the professional church musician. The night was dark and stormy as I drove out several miles to one of the most beautiful churches in a fashionable residential area, and made my way through the downpour of rain to the sanctuary. A smiling usher handed me one of the official Hymn Society programs. As is my custom, I picked up a hymnbook and turned to the number of the processional, preparing to take part in the singing. There were only a few more people in the congregation than the fifty-six members of the choir and these joined timidly in the singing of “Hark, the herald angels sing.” The choir was made up of young people and adults from two neighboring churches, plus a children’s choir, and all of them gave evidence of having been well-trained. The director, turning to the

congregation, explained that it had been planned for them to listen while the choirs sang the entire service. Disappointment was so keen that one could feel the collective sigh which escaped from those noble souls who had braved the inclement weather in order to participate in singing Charles Wesley's stimulating music. Although the musical result was a credit to the director, the organist and the singers, the experience for the auditors was a bit frustrating.

The third pattern was delineated in one of the most joyous experiences of the season. The occasion of the Wesley Festival marked the opening of a week's Church Music Clinic, held in the Hilton Baptist Church, Warwick, Virginia. The Reverend Loyal Prior is the minister. Eighteen of the larger churches in the Peninsula area joined together in this effort and more than two hundred people, many of them driving as far as fifty miles, were present for the festival and for each night of the clinic. The singing was inspiring, all done by the large congregation led by the choir of the host church with accompaniment of organ and piano. A modified version of the official program was used to conform to the hymnal available in the church. When it came time to sing "Jesus, lover of my soul," a brief explanation was made to the effect that the congregation would sing the first stanza to the tune, MARTYN, the second to REFUGE; then the adult choir sang the third and fourth stanzas to the tune, ABERYSTWYTH. The congregation was so impressed with this lovely tune that they gladly learned it during the following nights of the clinic. The address on Charles Wesley was given by the Reverend Joseph B. Flowers, minister of Copeland Park Baptist Church, Hampton, Virginia.

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### Among Our Contributors

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VIOLA W. REISS (Mrs. Arthur E.) is compiling a group of hymn stories of Colonial America which will appear in book form later. She is wife of the Minister of the Evangelical and Reformed Church, Eudora, Kansas.

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# The Term "Gospel Hymn"

W. SCOTT WESTERMAN

*Definition*—"Gospel: The Good News, concerning Christ, the Kingdom of God and Salvation," *Webster's Dictionary*.

It is, I believe, increasingly evident that the term "gospel hymn" is a misnomer and as such should become re-interpreted or dropped altogether.

The meaning of the term "gospel" is generally understood to mean "good news," the good news of Christ, His kingdom, His wonderful redemptive life and message. To divide our hymnody and separate out some hymns from others, calling some "gospel" and leaving the others under the dubious general heading of "standard hymns" seems to me to be unrealistic if not untrue to the facts.

How could it be defended that a hymn such as "Dear Lord and Father of Mankind" is not a gospel hymn? The line "Let us like them without a word rise up and follow Thee" implies the gracious invitation of Jesus to be His disciples. Consider the hymn, "Praise my soul, the King of heaven," with its lines "Father-like He tends and spares us," "In His hands He gently bears us." Here is a winsome picture of the Good Shepherd caring for His sheep. What more beautiful expression of the love of God, as revealed in Jesus Christ could be presented than this? We sing "In the cross of Christ I glory"—and immediately the sacrificial love of God rises before us "towering o'er the wrecks of time." Truly these and scores of other so-called "standard" hymns contain the very essence of the evangelical message. They have warmth, dignity, deep reverence, penetrating insight and an intimate quality which gives them a place of pre-eminence in our treasury of hymns. Above all else they are essentially vehicles to present the gospel message through the media of poetry and of music designed for the house of worship, media which will stand the test of examination and usage across the long centuries of time. I believe the often heard phrase "gospel hymn sing" should come to mean a time when hymns of recognized values in highest poetic and musical expression are used.

It may be said—"Yes, but the term 'gospel hymn' by common usage has come to mean a hymn of a certain type that is melodious and vivacious, usually with a chorus and employing attractive symbolism, howbeit oftentimes extreme and unrelated to life." If this be true, then, so it seems to me, we should begin at once to establish a new usage, by restoring the term "gospel" to its rightful place representing an inclusive and all-embracing expression of the life and teachings of Jesus Christ as they are found in the wide sweep of our best

hymnody. This more accurate meaning can be achieved by earnest and persistent effort on the part of all of us and with the help of our hymnbook editors.

There will be some advantages of considerable proportion in this changed approach to the labelling of our hymns. First, it will restore a certain integrity to our use of labels—for it will not give honor, where all too often honor is not due, by refusing to lift up as consonant with the gospel certain hymns which should not be so dignified; second, it will draw attention to the fact that we have undiscovered resources of deepest spiritual meaning in many of our best hymns which have been neglected or have been sung too often in a casual manner; third, it will bring out to critical examination that philosophy of religion which exists largely because of its exclusively restrictive and definitive limits to the gospel of salvation.

What may we call those hymns usually denoted as "gospel hymns," therefore? Perhaps we should put them under a section denominated as "Unclassified Hymns and Songs, with or without Choruses." Or it may be some one can bring forth a better caption which will help to clarify the divisive labelling which has been so disconcerting and misleading for over half a century.

## The Hymn Reporter

*A Festival of Music* was presented by The National Conference of Christians and Jews, in connection with the Oklahoma Semi-Centennial Exposition, at Oklahoma City, June 30, 1957. The Jewish Choral Group, Oklahoma City Indian Choral Group, Oklahoma City Baptist Choir, Roman Catholic Choir of Oklahoma City, Eastern Orthodox Choir, Negro Community Singers and the Oklahoma City Council of Churches Choir, participated. The program was composed almost exclusively of hymns representative of the hymnody of each of the choirs, beginning with the 19th Psalm and ending with "O beautiful for spacious skies." Only the finest hymns of the varied traditions were used.

FESTIVALS OF PRAISE in ten local churches marked the Methodist Conference in Nottingham, England, in July of last year. We are indebted to The Rev. Burt Wright, Superintendent Minister of the Nelson Methodist Circuit, who has promoted the Hymn Festival Movement among English Methodists, for sending us a Festival program. A fine selection of choir and congregational hymns, including Charles Wesley's "Ye servants of God," "And can it be that I should gain," and "Come, O Thou Traveler Unknown" was varied by choruses and anthems. The *Te Deum Laudamus*, greatest of all Christian hymns of praise, so seldom sung at American festivals, was a leading feature of the Methodist program.



*John Newton* (1725-1807) was remembered upon the 150th Anniversary of his death by a unique service at Linkinhorne, Cornwall, November 29, 1957. (Newton's death occurred December 21.) While Rector of St. Mary Woolnoth, London, Newton was in correspondence with the Reverend Charles Coffin, Vicar of Linkinhorne 1780-1833. A rare copy of these letters published in 1844, was recently made available. The Reverend Charles White, the present Vicar, with this circumstance in mind, arranged the commemorative service, at which Newton's hymns were sung, to give thanks for a great hymn writer so closely associated with Linkinhorne.

*The Moravian Music Foundation* has been given a microfilm copy of the world's first Protestant hymnal, through the courtesy of the Czechoslovakian Embassy in Washington, D. C. This hymnal contains some eighty-nine hymns, of which twenty-one are by Konvaldsky (Matthias of Kunwald), Tabrosky and Lucas (Luke of Prague). "These hymns," according to the inscription, "were finished on Wednesday in the Octave of the Baptism of God, in the year of God, One Thousand Five Hundred and One" (January 13, 1501). The book is believed to have been printed by Severin at Prague. The Moravian Music Foundation is making plans for a facsimile edition to be published in the near future, and will welcome response from hymnologists regarding their interest in the project. Address Donald M. McCorkle, Director, Moravian Music Foundation, Winston-Salem, N. C.

SERVICE BOOK AND HYMNAL, the forthcoming Lutheran Hymnal, is scheduled to appear early in 1958. A product of ten years' research and cooperative labor, it represents the effort of joint commissions appointed by eight Churches whose membership includes more than two-thirds of all Lutherans in the United States and Canada. The hymnal section will contain 602 hymns and over 600 tunes. Translations of traditional hymns from Lutheran lands in Europe, as well as hymns of English origin are included. Dr. Luther D. Reed, Fellow of The Hymn Society of America, is Chairman of both The Joint Commission on the Hymnal, and The Joint Commission on the Liturgy which have been responsible for the preparation of the book.

*Aid for Church Musicians in East Germany.* Many of the church musicians in East Germany are having a difficult time due to the pressures of the Communist government on the Churches. A number of people have been sending them food packages (through CARE and other agencies) and good used clothing. This furnishes not only valuable material help but also the encouragement which comes from knowing that they have generous and understanding friends in America. It is especially fitting that members of The Hymn Society and their friends should participate in this effort. Those interested in helping in this worthy work should communicate with Rev. Frederick J. Forell, 325 Central Park West, New York 25, N. Y.

## Reviews

*The Charleston Hymnal of 1792, compiled by Robert Smith and Henry Purcell. A Facsimile Edition with Introduction by Leonard Ellinwood.* Charleston, Dalcho Historical Society, 1956. \$2.00.

The student of the use of hymns in America owes a debt to Leonard Ellinwood of the Washington Cathedral and the Library of Congress for his study of *A Selection of Psalms with Occasional Hymns . . . Charleston* (1792). Not noted by Benson, this work was a compilation of selections from the *New Version* of Brady and Tate and forty-seven hymns. The editors were the rectors of St. Philip's and St. Michael's churches in Charleston, South Carolina. Probably intended for use in those churches, it contains a wider choice of hymns for liturgical use than the selection approved officially by the Church. Dr. Ellinwood has given (1) a facsimile reproduction of the book; (2) an introductory note which places this book in the line of Protestant Episcopal hymnals of the early republic; (3) indexes of the psalms and hymns in which he has traced the ancestry of each item, showing how it is made up, many being centos from existing hymns; (4) a note on the tunes intended for use with the psalter and hymnal. Of the forty-seven hymns, there were nine which Dr. Ellinwood did not identify. The whole work, creditable in every way to the well-known meticulous scholarship of its editor, is a publication of the Dalcho His-

torical Society of the Diocese of South Carolina.

—CHARLES L. ATKINS

*Hymns of the Roman Liturgy*, by Joseph Connelly. The Newman Press, Westminster, Md., 263 pp., \$5.00.

The author states that his study is the outcome of preparation for "some private classes" with later additions made over a period of years. Although he further remarks that the notes are not "as up-to-date as a full time hymnologist would expect," there is considerable valuable information on these liturgical hymns of the Breviary and Missal. Besides there are helpful notes aiding in the explanation of textual complexities.

The book differs in one major approach from those that are generally available on the subject. Instead of the more common metrical translations of Neale, Caswall and others, a prose translation is given in a parallel column opposite the Latin text. Many will find this a distinct advantage for the metrical translations are usually easy to come by.

The devotional aspect of the hymns is stressed, which adds more than the literary approach that the scholar may seek. A brief introduction gives further historical background and makes reference to the meters of the hymns. In the final choice, a comparison between existing books on the subject, and the newly published text, will reveal its true worth.

—J. VINCENT HIGGINSON